



STRUCTOR'S GUIDE AND ASSIGNMENT BOOKLET 3A

A black and white illustration of a man and a woman. The man, on the right, is wearing glasses and a dark turtleneck sweater. He is holding a white telephone receiver to his ear with his right hand and has his left hand near his chest. The woman, on the left, has long dark hair and is wearing a dark turtleneck sweater. She is looking towards the man with a concerned or attentive expression. The background is a textured, mottled grey.

English LANGUAGE ARTS 9



English Language Arts 9
Module 3: Turning Points
Home Instructor's Guide and Assignment Booklet 3A
Learning Technologies Branch
ISBN 0-7741-1935-7

This document is intended for	
Students	✓
Teachers	✓
Administrators	
Home Instructors	✓
General Public	
Other	

You may find the following Internet sites useful:



- Alberta Learning, <http://www.learning.gov.ab.ca>
- Learning Technologies Branch, <http://www.learning.gov.ab.ca/lrb>
- Learning Resources Centre, <http://www.lrc.learning.gov.ab.ca>

The use of the Internet is optional. Exploring the electronic information superhighway can be educational and entertaining. However, be aware that these computer networks are not censored. Students may unintentionally or purposely find articles on the Internet that may be offensive or inappropriate. As well, the sources of information are not always cited and the content may not be accurate. Therefore, students may wish to confirm facts with a second source.

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HOME INSTRUCTOR'S GUIDE

ENGLISH LANGUAGE ARTS 9 – MODULE 3: TURNING POINTS

Assignment Booklet 3A

Module 3 uses the theme of turning points as a framework for reading more stories and poems. While students reflect on the way that turning points affect the lives of characters, they'll be thinking about literary devices and techniques and about reading and interpreting literature.

Section 1: Notable Encounters

In Section 1, students think about how characters are influenced by the advice and behaviour of others. They'll devise strategies for determining theme, character, and setting from stories, poems, and dialogue.

- In the first activity, students explore the role of plot and conflict in stories; then, in Activity 2, they look into other elements of stories: characters, setting, and theme. In the Assignment Booklet, students are asked to describe a character directly and to show two personality traits about the character through indirect presentation. Students may need assistance in creating a character. Making a web might help some students generate ideas. Encourage your student to be original instead of copying a character from a TV show, movie, or familiar story.

Assignment question 1.b. requires students to demonstrate an understanding of indirect presentation of character. Instead of telling about a character (as in question 1.a.), students must show two traits in the way the character speaks, thinks, or behaves. Have your student reread the explanation of indirect presentation of character in Activity 2 before doing this question.

- The information in Activity 3 should help students understand the role of dialogue in stories and poems. Students also practise writing dialogue effectively and correctly. If your student needs more assistance, the *Junior High English Language Arts Handbook* has more information on writing dialogue. As your student does the practice exercise on writing a dialogue (Activity 3; question 8) be sure that he or she includes some action with the words. Check the practice dialogue thoroughly to be sure that the student understands how to paragraph, punctuate, and capitalize properly.

When your student is creating a dialogue for the assignment, suggest that he or she plan it by creating two columns: one for words, the other for actions. Have the student briefly outline the words that the characters will speak and the actions that could be happening during the conversation. Then he or she should integrate the words and actions to create a polished dialogue. Help the student make an effective recording of the dialogue. Be sure to check that the recording has been successful before sending it in for marking.

Section 2: Love and Death

In Section 2, students think about turning points that characters experience. They'll read stories dealing with the universal theories of love and death. They'll also identify the characteristics of traditional and literary ballads, devise strategies for understanding unfamiliar poems, and explain poetic devices such as alliteration and onomatopoeia.

- After studying the ballads in this section, students are expected to demonstrate an understanding of the characteristics of this type of narrative poetry. As well, they're asked to make a recording of a reading of one of the poems. Since some of these ballads will have unfamiliar words, students should read the ballads out loud and listen to the recordings of the ballads on the *English Language Arts 9 Audio CD* before attempting this assignment.
- Assist your student with the third assignment question by providing the necessary materials to create a poster. Remind the student that a poster can't tell the complete story of the poem; instead, he or she should select one vivid image to represent the poem. The student may use a quotation from the poem, but any written message on a poster should be easily readable.
- The last question in the Section 2 Assignment asks students to think about how they would read an unfamiliar ballad. Suppose, for example, that a student was asked on an exam to read a ballad. He or she should have some strategies in mind for reading and interpreting a poem in general and a ballad in particular. For this question, students can think about what they know about ballads and expect to see in a ballad as well as strategies that they've learned to read and interpret any unfamiliar literary text.

ASSIGNMENT BOOKLET 3A

PAT9100 English Language Arts 9

Module 3: Section 1 Assignment and Section 2 Assignment

Home Instructor's and Student's Comments:

STUDENT FILE NUMBER
(if label is missing or incorrect)

Date Submitted:

Apply Module Label Here

Name

Address

Postal Code

*Please verify that preprinted label is for
correct course and module.*

FOR SCHOOL USE ONLY

Assigned Teacher:

Date Assignment Received:

Grading:

Teacher's Comments

Teacher's Signature

Home Instructor: Keep this sheet when it is returned to you as a record of the student's progress.

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When you register for distance learning courses, you are expected to send in Assignment Booklets for corrections regularly. Try to send each Assignment Booklet as soon as you have completed it. Before sending your Assignment Booklet, please check the following:

- Are all the assignments completed? If not, explain why.
- Has your work been reread to be sure the spelling and details are correct?
- Is the record form filled out and the correct module label attached?

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Send all letters in a separate envelope.

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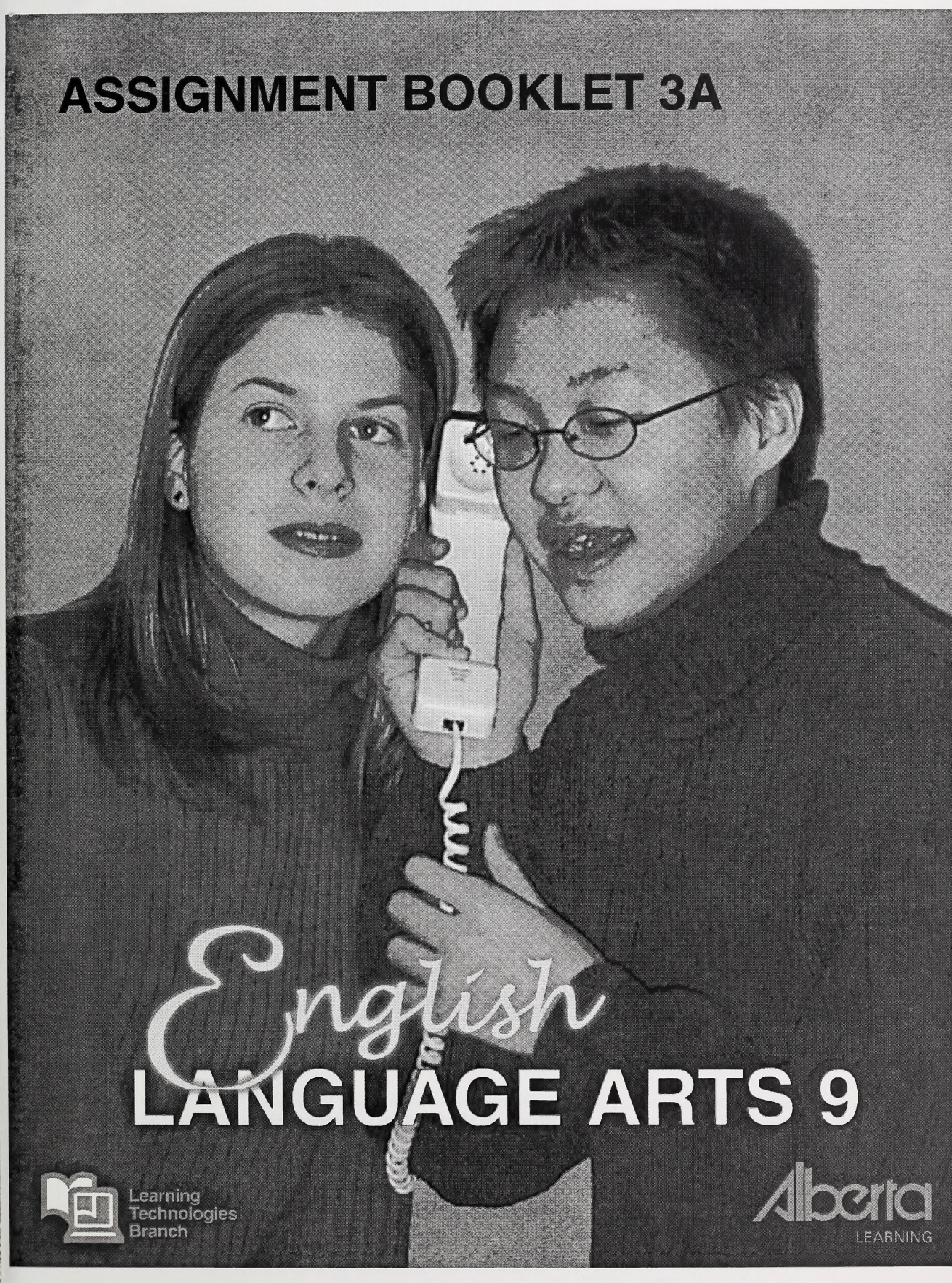
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ASSIGNMENT BOOKLET 3A



English LANGUAGE ARTS 9



Learning
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FOR TEACHER'S USE ONLY

Summary

	Total Possible Marks	Your Mark
Section 1 Assignment	30	
Section 2 Assignment	30	
	60	

Teacher's Comments

English Language Arts 9
Module 3: Turning Points
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Section 1 Assignment and Section 2 Assignment
Learning Technologies Branch

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ASSIGNMENT BOOKLET 3A

ENGLISH LANGUAGE ARTS 9 – MODULE 3: TURNING POINTS

Your mark for this module will be determined by how well you do your assignments in the Assignment Booklets.

There are two section assignments in this Assignment Booklet. The value of each assignment is stated in the left margin. This Assignment Booklet is worth 60 marks out of the total 100 marks for Module 3.

Work slowly and carefully. If you are having difficulties, review the appropriate section before completing the assignment.

You may use a computer and word-processing program for many of these questions. If you use a computer, be sure that you submit a printed copy that has been proofread and is readable. Include your name, course name, and assignment number on each page.

30

Section 1 Assignment: Notable Encounters

Read all parts of your assignment carefully and record your answers in the appropriate places.

1. In this section, you've looked at characters and how writers use direct and indirect presentation to reveal the personalities of them.

5

a. Pretend that you're writing a short story and wish to introduce a character through direct presentation. Write a paragraph of about **five** or **six** sentences, describing the character. Here are some questions to ask yourself:

- Is my character male or female?
- How old is my character?
- What does my character look like?
- What kind of person is my character?
- Does my character have any unusual traits?

(There is more room for your answer on the next page.)

⑤

- b. Now imagine that you want to reveal more about this character through indirect presentation. Write a paragraph of about five or six sentences in which the character somehow reveals **at least two** personality traits indirectly.

(There is more room for your answer on the next page.)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no text or other markings on the paper.

⑤

2. You also thought about setting in this section. Think about a place that would be a suitable setting for a story. You can use a place that you're familiar with, or you can create an imaginary place. Write a paragraph of about **five** or **six** sentences describing this place. Here are some questions to ask yourself:

- What is the general location of this place?
- What season of the year is it? What kind of weather is occurring?
- What time of day is it?
- What does the place look like?
- What features make this place usual or unusual?

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

3. Authentic dialogue is an essential part of most stories. In Activity 3 of this section, you practised writing a dialogue between two hikers who discovered something mysterious.

- 8 a. Revise and edit your dialogue now, and submit it for evaluation. Remember all you studied in the activity about how to write effective dialogue.

Here's a short checklist to help you ensure that you've remembered to do everything you should for an assignment like this. Be sure to go through it before submitting your dialogue.

My dialogue is interesting.	
I've combined some action with the spoken words.	
I've used a variety of tags.	
I've been careful about spelling, capitalization, and punctuation.	
I've begun new paragraphs whenever the speaker changes.	
I'm pleased with my dialogue.	

Assessment Criteria

Thought and Detail (Ideas) (4 marks)

- interesting dialogue
- some action combined with the words

Writing Skills (4 marks)

- a variety of tags
- rules of capitalization and punctuation observed
- a new paragraph created when the speaker changes
- spelling checked

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(There is more room for your answer on the next page.)

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

4

- b. Record your dialogue on audiotape (or using some other recording technology that's acceptable to your teacher) and submit it, clearly and fully labelled, for assessment. If possible, get a friend or family member to read one part while you read the other. If this isn't possible, read both parts yourself. Try to make your recording sound authentic. Practise a line or two on tape and play it back. As you practise reading, ask yourself questions like these:

- What emotions would the hikers be experiencing?
- What thoughts would they be thinking?
- Would they be speaking loudly or quietly, quickly or slowly?
- Where would they be putting emphasis? Where might they pause?

Here's a short checklist to help you ensure that you've remembered to do everything you should for an assignment like this. Be sure to go through it before submitting your recording. Note that it's set up as though you're making your recording alone; interpret it as applying to you and your partner if you've been able to get someone's help.

My voice is loud enough and has an appropriate tone.	
I enunciated my words clearly.	
The speed of my delivery is appropriate—not too fast but not too slow.	
I've used pauses and pacing effectively.	
I've used my voice to add emphasis where appropriate.	
I'm pleased with my recording.	

Assessment Criteria

- volume and tone of voice
- clarity
- speed of delivery
- effective use of pacing and pauses
- effective emphasis

③

4. There is something else you thought about in Section 1. Imagine that you're about to read a short story for the first time. Suggest **at least three** strategies you might employ to determine the story's theme as you read it.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Section 2 Assignment: Love and Death

Read all parts of your assignment carefully and record your answers in the appropriate places.

1. In this section, you studied traditional and literary ballads. Traditional ballads are old songs that have been passed from generation to generation. Their authors have long since been forgotten. Literary ballads, which share many characteristics of traditional ballads, have been written more recently.

Here are four stanzas from a traditional ballad called “Robin Hood and the Widow’s Three Sons.” In this ballad, a poor widow tells Robin Hood that her three sons have been arrested for hunting the king’s deer and have been condemned to die in the town of Nottingham. Disguised as an old man, Robin Hood goes to Nottingham to save the three young men. When he meets the Sheriff, he offers to be the hangman. In these stanzas, Robin Hood blows a horn to call his men.

The first loud blast that he did blow,
He blew both loud and shrill;
A hundred and fifty of Robin Hood’s men
Came riding over the hill.

The next loud blast that he did give, 5
He blew both loud and amain;
And quickly sixty of Robin Hood’s men
Came shining over the plain.

“O who are yon,” the Sheriff he said,
“Come tripping over the lee?” 10
“They’re my attendants,” brave Robin did say,
“They’ll pay a visit to thee.”

They took the gallows from the slack,
They set it in the glen,
They hang’d the proud Sheriff on that, 15
And releas’d their own three men.

¹ Excerpt from “Robin Hood and the Widow’s Three Sons,” anonymous.

②

- a. Some of the words in this ballad may be unfamiliar to you, but context clues (and perhaps similarities to words you already know) should allow you to make “educated guesses” about their meanings. Explain what each of the following words seems to mean as used in this ballad.

- amain

- yon

- tripping

- glen

②

- b. Alliteration is a sound effect that poets can use. Quote **two** examples of alliteration in the excerpt from “Robin Hood and the Widow’s Three Sons.”

5

- c. You've been taught several common characteristics of ballads. Using the stanzas you've been given from this ballad, show how the excerpt illustrates **five** characteristics of ballads. Be specific, and quote exactly from the poem wherever necessary.

1

- d. The stories in ballads often praise heroic deeds. Does this excerpt have this characteristic of a ballad? Explain your answer.

- ⑥ 2. a. In this section, you read several narrative poems and listened to an oral interpretation of each one. You saw how important aural (sound) elements are in an oral interpretation of a poem. Your assignment now is to prepare and record your own oral reading of **one** of the poems in this section.

To record your reading, use an audiocassette recorder or any other appropriate technology that your teacher will accept. Submit your recording, fully and clearly labelled, with this Assignment Booklet. If you recorded a choral reading of “The Highwayman” in Activity 4 and you’re satisfied with the results, you may submit it rather than making a new recording.

Here are some suggestions to help you:

- Choose the poem that you like the best.
- Rehearse the reading before you tape it. Be sure that you know all the words.
- Think about the speed or pace of your reading. You should pause whenever you see punctuation marks. Don’t read too fast.
- Use appropriate expression in your voice. Remember to use things like pauses, changes in speed, and variation in pitch to make your interpretation interesting and forceful (but don’t exaggerate these things unnaturally).
- Think about the rhythm in the poem. Although you shouldn’t exaggerate the rhythm, you shouldn’t ignore it either.
- Experiment with the volume by reading a stanza, listening to the tape, and judging how well your voice can be heard.
- Be sure to begin your reading by identifying the poem by its title and (if applicable) the poet’s name.

3

- b. Your job now is to evaluate the success of your oral interpretation. Design a checklist with **at least six** questions that you could use to assess your recording. The list has been started for you.

When you’ve finished, check off the boxes in your checklist as a means of ensuring that your recording is ready to be submitted.

<i>Did I speak clearly and with adequate volume?</i>	

2

- c. Identify the aspects of your recording that went well and the aspects you found more challenging. As part of your answer, explain what, if anything, you would do differently.

- 5 3. Use your own paper or the following page to create a poster representing **one** of the poems that you read in this section. Make your poster attractive and interesting. Remember that posters must have a strong visual impact to be effective. If possible, use a large piece of paper; but remember, it must be submitted for a grading. (This may mean having to fold or roll it. You could also submit a good photograph of your poster.)

Here are some suggestions to help you:

- Include the name of the poem and the poet's name on your poster.
- Use unlined paper—preferably a large sheet. You may, however, use the following page.
- If at all possible, use colour to make your poster attractive.
- Create a visual image that relates clearly to the poem.
- Include a quotation from the poem if you wish.
- Make your letters clear so that they can be read easily. Use a computer for the lettering if you wish.

Here's a short checklist to help you ensure that you've remembered to do everything you should for an assignment like this. Be sure to go through it before submitting your poster.

My poster has a strong visual impact.	
My poster conveys an appropriate message.	
I've spelled everything correctly on my poster.	
My work is done neatly and carefully.	
I'm pleased with my poster.	

Assessment Criteria

- interesting and attractive poster
- visual image appropriate
- words on the poster clear and correctly spelled

④

4. Having read several ballads now, you should be well prepared to enjoy other ballads that you encounter, even if their rather foreign-sounding dialogue and unfamiliar words worry you at first. In a paragraph or two, explain the strategies, methods, or techniques you would use to understand and enjoy an unfamiliar ballad. Try to identify **at least four** strategies.

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ASSIGNMENT BOOKLET DECLARATIONS

The Student's Declaration is to be signed by a student registered at the Alberta Distance Learning Centre. If the student is under 16, the Supervisor's Declaration is to be signed by the student's supervisor, who is usually a home instructor, teacher, or home-schooling coordinator. Failure to complete this page may invalidate the assignment results.

STUDENT'S DECLARATION

- I have followed the instructions outlined in the Student Module Booklet.
- I have completed the activities to prepare myself for the assignments in this Assignment Booklet.
- I completed the assignments in this Assignment Booklet by myself.

Student's Signature

SUPERVISOR'S DECLARATION

I hereby certify that I have supervised the learning activities completed by _____.
Student's Name

I also certify that to the best of my knowledge the assignments in this Assignment Booklet were completed independently by this student.

Supervisor's Signature

If you, the student or supervisor, have any comments or observations regarding this module, write them in the following space.
